



# MIXED MYSTERY

While there is little spectacularly new in the manner of working this effect, the progress towards the finale is logical, interest holding, and the finish of the test a surprise. Saying that he wishes to demonstrate an example of the ultimate in coincidence the performer shows a glass bowl full of one-inch square cardboards, each bearing a letter of the alphabet. These may be shown freely as there is nothing wrong with them in any way. A spectator is asked to reach into the bowl and take therefrom a small handful (say, 7 or 8) of the letters. These he drops into a letter envelope which is sealed and given to him to hold for the time being. Next, on a pad, three spectators write rows of three figures each, one under the other. A fourth person adds up the columns while the performer returns to the front and picks up a newspaper which he gives someone close by. Then he takes a school slate, piece of chalk, and speaks to the man who has added the figures.

As this total of 4 figures is stated the performer writes upon the slate (suppose 4382 to be the total) PAGE - 4, COLUMN - 3, LINE - 8, WORD - 2. Then, turning to the one holding the newspaper, the performer asks that he open the sheet to the fourth page. Next he is to pick out the third column. When this has been done he is requested to count down to the eighth line, and lastly count across that line to the second word. Then he is to draw a circle around

that word which has been so fairly picked.

The magician now shows his strange knowledge of coincidence by having the chosen letters called off by their selector. As they are named he writes them across the other side of the slate. But, instead of making a word as written, the letters could look like A H E T E R W. The performer blandly asks the man with the newspaper if that is the word at which he has been looking. It could be a typographical error, of course. The answer is "No."

The slate is turned over and a quick check through of the position numbers made. Everything is in order. The spectator names the word. The performer says that coincidence supplied the correct letters but they were read out in the wrong order. The man with the letters calls them through correctly. AND, FINALLY CALLING UPON HIS POWERS AS A MAGICIAN, THE PERFORMER TURNS THE SLATE AROUND TO SHOW THAT THE LETTERS HAVE REARRANGED THEMSELVES AND NOW CORRECTLY SPELL "WEATHER" THE SELECTED WORD!!

With such an effect at hand probably most of the readers would find no difficulty in constructing a method. There really are three separate parts - the selection of the letters, the reaching of a desired total, and the transposition of letters written on the slate. Apparatus necessities are small.



Secure or make three sets of the alphabet on one-inch square cardboards. A pad of paper with no backing, a pencil, a slate with a loose flap and chalk, a newspaper, and a faked envelope complete the requisites.

Open the paper and locate a page numbered with a single digit, preferably 2,3 or 4. This page must contain a column of reading matter which starts at the top with no headlines or other confusing data. Look for an expressive word (not "the" "and" "there" etc.) somewhere among the first nine lines. Then jot down your four figures which find this particular word as described in the effect. That's your total.

Next originate a three row three figured addition problem, that, when added up, will result in the desired total. Take the backless pad. Being carefull not to tear off the sheets copy this problem on the under side of BOTH the top and bottom pages. Each line should appear in different handwriting. Do NOT draw any line underneath.

On one surface of the slate chalk write in large printed letters the word you have picked. Cover this with the flap.

Pick out, from your bowl of letters, the ones which spell out the chosen word. Get two letter envelopes. Trim the ends and bottom of one which leaves only the front and flap together. Insert this inside the other envelope. Between the flaps drop the picked out letters, separating and spreading them so as not to make the envelope noticeably bulky. Lastly seal the flaps together. A secret compartment has thus been made.

The first spectator makes his small grab from the bowl. From your inside pocket you remove the envelope. The letters are dropped in, you seal, and the spectator keeps the envelope for the time being. Taking the pad from the same pocket it is handed someone for the writing of three figures. He passes it to another, and he does likewise. Taking the pad you start towards the front, tear off the back (unused) page and give it to someone for the adding. No matter which side the first person has started writing upon, the other side, when torn off and given a spectator, bears the desired problem. This subterfuge which gives freedom in handling was the thought of David Allison.

During the addition process the paper is given out and the slate, with flap, picked up. On its unprepared side is written the figures of the total together with the page, column, line, word designations. The man with the paper looks up the word and scores it.

The rest of this action must be followed closely, for soon an impression must be created that the performer is slightly bewildered. The magician lays down the slate, flap side UP, and steps to the man with the envelope. "Have you been guarding those letters you picked?" he asks. He takes the envelope, tears off the end, and dumps the contents into the spectator's hands. Of course, the envelope is pinched open to allow of only those letters in the rear compartment leaving. "Call them out to us," says the performer as he goes back to the front and picks up the slate. He has crumpled up and taken the envelope with him, dropping it on the table as slate was retrieved.

The letters as called out are written on the FLAP side in their jumbled order. Almost always a few of the spectators, upon hearing the word

called after the jumble is looked at askar will see that the letters are there tho mi At this point you turn the slate over and the spectator if he has the right spot in paper according to the figures. He says "Y and you lay down the slate AGAIN, but this with flap side DOWN, and approach him to a quick glance at the word.

Light now seems to dawn and you explain you had the letters but in the wrong way. ) the man with the letters to stand and pick out correctly, calling each one aloud. While does this you reapproach the front, pick up slate carelessly and appear to be checking letters as named. The flap has been left be Next, and last, call upon the powers of darkness and evil to make good what they have m wrong. Then turn the slate to show the word correct lettering.

More often than not the audience figures the spectator with the letters has done his wrong by his reading them off in an incorrect order. Then you apparently step into the breach and save the day by a bit of magical prowess in the rearrangement.



## BAGSHAW'S PENETRATION

**Y**ou who have a discarded Phantom Tube in the pile of apparatus in the closet at the end of the hall may now add a new number to your program. This famous tube for the production of silks can be important in a different guise.

On his table the magician groups three ordinary glasses. Upon these he stands a shown empty tube which has been covered at both ends with crayon marked tissue paper squares. In front of this arrangement he next places a two fold screen which is about two inches taller than the tube on the glasses. Three differently colored handkerchiefs are shown. One is freely selected for the test of matter through matter. The performer holds the chosen silk by one corner and slowly lowers it behind the screen. The moment the last corner is out of sight the screen is whisked away. The tube is as it was placed originally and the performer has the initialed coverings identified. Then he breaks open the top and takes out the missing handkerchief. Silk through paper without a trace of material means!

This is truly a reversal of an advertised effect. Instead of stressing the fact that the tube is empty, the performer lays stress on the pieces of paper which are marked and capped over the ends. Inside the tube's conical lining are three duplicate silks. A small button on one corner of each are placed at such positions as to be away from each other. Marks on the tube's outside indicate the spots.

The two fold screen has a panel on one side that drops open a bit to leave ample space for a silk to be dropped within. No locking device is needed, for, after the chosen hank is let go, the top of the screen panel is grasped, closing the pocket, and all laid aside without attention for all eyes are on the tube. After the marks are checked, one finger breaks into the tube, at the proper spot, and pulls out the silk.



# SHAMAN'S CURIOUS COIN

Magallanes,  
Chile,  
South America  
Sept. 17, 1940

**E**steemed sir:  
It is for thanks I send you my secret to The Jinx. I am in appreciation for what you have posted me so kindly.  
I do thank you

*Shaman*

**O**f all the various and sundry secrets which beset the modern conjuror there can be but few which are as barefaced as that which is to follow. Yet, withal that, the professional magician, and the advanced amateur, will immediately realize that they are given a method of accomplishing the seemingly impossible with little attention necessary to any of the mechanics of the trick. All thought can be concentrated upon the presentation alone.

To the audience it appears that a coin is borrowed, marked by its owner in an unmistakable manner, and folded very fairly inside a piece of newspaper. The paper is set afire and burns to a small bit which is dropped from the fingers. At one side of the stage is seen a small box, it having been there from the beginning of the performance. The performer picks it up, opens the lid, and removes from inside another box. Upon this being opened a still smaller box is removed. At this point the person who so willingly loaned the coin is asked to step forward. He watches yet another box taken from the last. One more, perhaps, comes from inside that just shown. And from the last box, into the owner's hand, is dumped the very marked coin he so lately contributed.

The many ways possible of accomplishing this type of effect can fade away in their complexities. The only things a performer must need have are a three or four inch square piece of newsheet and a nest of four or five boxes, without locks or fasteners.

The magician is confident of his calling when he asks for the loan of a coin. He insists upon the marking and then, without a false motion, wraps it into the paper. The paper, however, is not without fault. It has been marked off into nine squares equally beforehand. The lower edge of the center square has been cut through with a blade. The use of newsprint paper makes this impossible to discern. The paper has been previously folded one-third up from the bottom, one-third down from the top, and then one-third over from each side in turn. Normally this



would serve to effectively secure a coin put inside, were it not for the slit in the paper.

The coin is openly placed in the center of the paper. The lower half is folded upwards. The upper half is folded downwards. One end is folded across. The other end is folded across. The coin merely slides out into the left fingers as the paper burns and finally is dropped.

The right (free) hand points towards the box which has been in view from the beginning of the act. The right hand picks it up and dumps out the inner box onto the left hand which has the coin second and third finger-palmed. This hand dumps onto the right hand the next inner box, FOR EACH BOX IS INSERTED IN REVERSE. The emptied boxes are, each time, tossed onto the table by the hand left with one. The coin still remains finger palmed.

THIS ACTION WITH THE BOXES IS ALL EVER NEEDED TO UNCONSCIOUSLY CONVINGE WATCHERS THAT THE HANDS ARE EMPTY. PSYCHOLOGICALLY THEY ARE WAITING TO SEE THE END OF THE NESTED BOXES.

The right hand now empties its load onto the left hand, to be followed by another box onto the right. This right hand now holds the fourth box seen. It empties onto the left hand the fifth and last box. BUT THIS BOX HAS NO BOTTOM. And from this last box is dumped the coin into the waiting hands of the spectator who first loaned the coin.

The metal currency has been seen fairly wrapped and vanished during the process of burning. The handling of the box set has shown how impossible it would be to get a coin inside, and yet the coin drops out of the innermost box.

One coin, no assistants, yet a mystery.

## ~ EDITORIAL ~

Dante, playing strictly to form, is the BEST MAGICAL SHOWMAN on the American stage to-day. He also is one to be gambled on, for, at least one of the recent performances saw him well under the influence of Bacchus. Dante has a banner to carry over here. He may have done "under the weather" shows in other climes during the 14 years of his absence, and there are but few of us who will begrudge him the same privilege over here. But -- Dante has it in the palms of those graciously handled appendages above his waist plus a demeanor which has attracted the most blase of New Yorkers to build up anew the art of magic to-day. It is suggested that he lock up and hie away from the vine vintages to which he can be subservient until complete success is assured. He owes that much to a magic starved country that saw him as an existing magic dealer and itinerant performer until Thurston gave him a chance to parade his ability.

It's funny how things work out by themselves. Frank Lane, the Bostonian who writes as neither a Cabot nor a Lodge could talk, and Ted Annemann, the boy who ran a "one way deck" and "paper billet" routines into the ditch (of everyday usage? Ed.) will have luncheon together, in "Beantown", on October 11th. If we recognize dear Frank in these pages again it will be but an ad. Should he mention us in his sheet it will be but to reciprocate. From hence our several sins must rest upon our respective shoulders without taking advantage of you who pay for space here, as well as there. So say I.

Jack Vosburgh's two new (and we do mean new!) publications will shortly astonish those who think that original approaches and climaxes to tricks have been exhausted. Not known far and wide by name, this present generated advocate of the unusual has something that we old timers may as well assimilate.

Winston Freer works, as you read these lines, in Fond Du Lac, Wisc. Our last week query about his whereabouts brought this datum to light. That he hasn't come to New York with his tree that grows up to be cut down in the middle of a nite club floor can be excused for every reason but expense. He need carry only an acorn! --- "Paddy", she who does her act in prose for the most part appreciated Stuart Robson's New York guidance so much that she wrote a nice rhyming symposium of his virtues. He will NOT use it in his forthcoming "Chatter" sheet - "too modest" he says. --- The "New Improved Perfected To Hell and Breakfast Mental Masterpiece" is excellent, and works, but someone should have remembered or realized that when we put it out, almost ten years ago, we were not seaworthy enough to take chances with the printing of copyrighted back designs, and that we got the same result by splitting a card into THREE parts. Most people are of the opinion that a card can be split into only two parts when wet. A playing card splits into three parts DRY. That's how the smart set has, for years, been able to make perfect double backers without losing the gloss. The trick, as being sold, is well worth the buy, but from us to N.B. Houghton, to anonymous Ralph Read is a long way to go for a creditless mss. (to anyone) for the sake of saying "Improved" in the title. We wouldn't have given a damn. --- A last minute fill-in is that N.Y.'s Fifth Ave. Bonwit-Teller windows are devoted to what Dante's show looks like to the layman. Credit is given to Dante. Even Thurston didn't get that recognition.

That recently revealed brief diary of Edison's had a recountable paragraph from his day of July 16, 1885. "I learned the girls how to make shadow pictures by use of crumpled paper. We tried some experiments in mind-reading which were not very successful. Think mind-reading contrary to commonsense. Wise provision of the Bon Dieu that we cannot read each other's mind. 'Twould stop civilization and everybody would take to the woods. In fifty or a hundred thousand centuries when mankind would have become perfect by evolution then perhaps this sense could be developed with safety to the state."

On July 26, 1926 he wrote a letter to "save the face" of Bert Reese, a down and out faker with the billets, but a master of the craft who had fooled the scientist. Fulton Oursler, under the pen name of Samri Frickell, had exposed Reese and some of his methods in the now defunct Evening Graphic. (Don't forget to mention our delineation of Reese on pages 139 and 140. Ed.) Anyhow, even if Edison later did show a belief in Reese, a self-confessed charlatan, his first writings upon the subject are as sound to-day as then. He shouldn't have wavered because of meeting up with a good showman. However, it may prove to you, you and you what presentation can do.

Britishers are now viewing a new movie entitled "A Window in London," featuring Paul Lukas as a magician - "The Great Zoltini." During the story a great many pieces of standard apparatus are seen standing around but reports say that there is no exposing whatever. --- Before Bruce Elliott left for the Maine woods to repair the damage done by the Kezar Lake unconventionalites, he brought up a good point for those who have or are contemplating the purchase of Abbott's Dagger Chest. The 12 in. cube chest is placed over the head of an assistant. Twenty daggers are thrust into the box which is then opened to show the head missing. Well taken, we think, is the point that there is no sense pushing daggers into an empty box. It might rather never be opened at all. On the other hand one might do a suitcase "headless woman" act by bringing on the girl who has an empty box for a head, and, to prove that nothing really is there, or hidden by mirrors, the daggers are pushed in. --- We hate to think of the Rybolt library being broken up so hope someone comes across with the "necessary" to keep it intact. Around fifteen years ago it was offered for \$10,000 but the price to-day is down. However, we pessimistically figure that it will have to be broken up whereupon all other collectors will have a field day grabbing for the choice items they now lack. One will get you five that H. Adrian Smith already has his bid in for the famous Burlingame scrapbooks. --- Although Dante's program forbids the photographing of his performance, Dell O'Dell will not be prosecuted for her taking of four movie rolls on opening night. When edited and titled it will be a most complete record of a marvellous New York success together with the galaxy of magi who helped block up traffic on 45th Street.

Someone evidently is cashing in on an idea which should have been sold by a magician. N.Y. stores now sell a dog leash which is built like a slow rising card reel. The dog is free to run the cord out quite a bit and then the slack is automatically taken up. There must be other principles that could be switched around to make commercial articles of practical value. --- And did you hear about the rabbit that ran all over the stage, crying, "Is there a magician in the house?"

*Theo Annemann*